

McGILL DAILY CULTURE

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*In a word,
God, if she exists,
is contingent*

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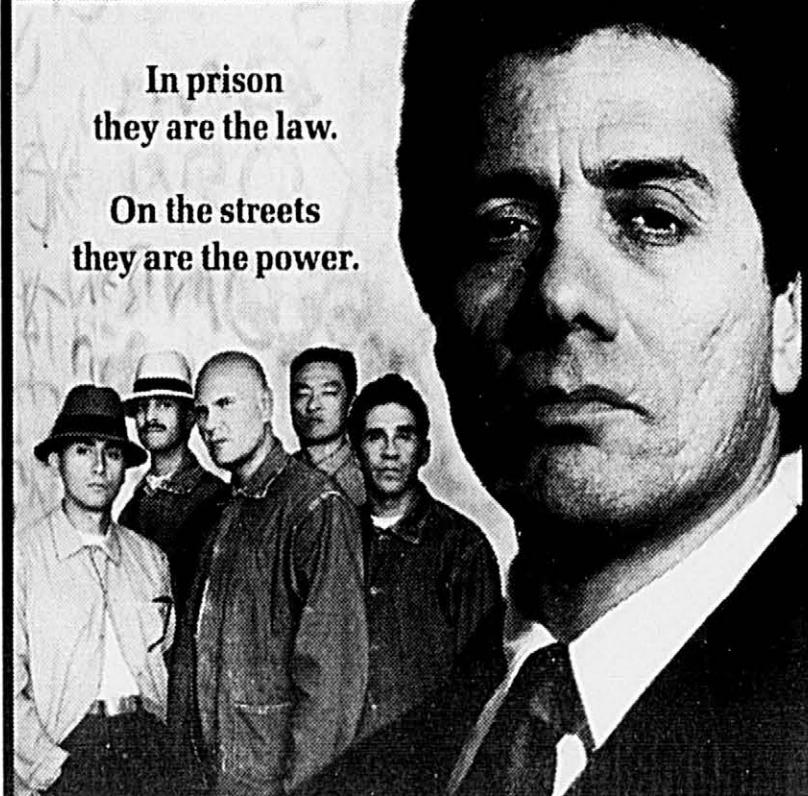
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Masala films reject Hollywood stereotyping

by Sikeena Karmali

Aside from media broadcasts of terrorist religio-ethnic sects, the establishment of small 'Indiatowns', and the appreciation of East Indian cooking, the significant South Asian community in North America has traditionally not had a strong political identity.

The adventurous reader and film goer is probably familiar with the establishment of a British-South Asian identity. Films such as *My Beautiful Laundrette*, *When Sammy and Rosie Got Laid*, and *Madame Souzatska*, and novels such as Hanif Kureishi's *The Buddha of Suburbia* come to mind. However, there is very little expression of the North American Indian identity.

Salaam Bombay director Mira Nair's new film *Mississippi Masala* and Srinivas Krishna's debut film *Masala* try to change this.

Mississippi Masala traces the lives of an Indian family whose experience is defined by the colonial history of Africa and India. The family originally emigrated from India to East Africa, but are exiled from Uganda and now live in Mississippi.

The film addresses a major issue in the post-colonial Indian experience, one that very few people are aware of.

McGill student Elee Gardiner

not betray the nuances of an 'ethnic' culture."

The East-West identity that the film is trying to get across is echoed

the longing for a home and a nation that prevails in the modern concept of the diaspora," said Karam Singh, an Anglo-Indian American.

On the other hand, the film is the first mainstream American film with Indian women in major roles.

ries exercising their rights - Hindu film musicals, the visitation of Gods from Hindu fables, and so on. So I threw the notion of genre out the window."

Saeed Jaffrey (*A Passage to India*, *My Beautiful Laundrette*) plays three roles: a wealthy sari merchant, his poor working class merchant and the infamous Lord Krishna.

The last role has resulted in the Hindu Indian community banning the film as offensive and blasphemous. Lord Krishna is portrayed not only as a God but also as a "playful, mischievous lover" — a highly controversial move, to say the least.

Farid Kassam, an East Indian-African-Canadian, finds the film to be "cheating". "It mocks the idealism of a culture and capitalises on a controversial subject rather than trying to really deal with the issues at hand".

Masala is an extremely rich film in terms of cultural expression. It creates a significant Indian identity, breaking the monolithic uniformity that the mainstream media imposes upon South Asians.

Religious, cultural and social diversity among Indians is emphasised by addressing the Hindu, Sikh and to a lesser degree Muslim communities at varying socio-economic classes.

Both *Mississippi Masala* and *Masala* attempt to move beyond the issue of racism. They take racism as a given. The broader context of multiple ethnicities in a post-colonial, post-modern society is what is explored.

The two films mark an important breakthrough in the expression of a North American-South Asian identity. Nonetheless, I remain suspicious that Nair's film will be understood as just another version of *Romeo and Juliet* and Krishna's as yet another underground satire.



A heart-rending scene from Srinivas Krishna's *Masala*

in the combination of Hollywood and Indian cinematic techniques, particularly in the film's interludes of comic relief.

Mina, the daughter of the family, has grown up essentially in the United States. She falls in love with a young African American Demetrius, played by Denzel Washington. Through this relationship race and class tensions between Indians, Blacks and Whites in the American south are explored.

But the film goes far beyond that. "Not only does it address questions of race, class and sexuality but it also appeals to the whole immigrant experience, centering around

The film clearly speaks very loudly to those who can relate to the Indian post-colonial or even the immigrant experience. However, one wonders how the general North American public will receive this film.

Singh, a student of Modern Media and Culture at Brown University, said the film is being marketed as an "ethnic Jungle Fever", making it easier for the general American public to forget the larger political situation.

Another concession is the exoticisation of the Indian women in the film, particularly of Mina (played by Sarita Choudry). Too many scenes focus on her hair, her legs, her lips or her ethnic clothing, without any justification.

Throwing genre out the window

Masala, apart from addressing the similar notion of an immigrant experience, is a very different film. It tells the story of a young, distraught Torontonian Indian looking for an identity and a means of voicing his own experience.

All this occurs during the heady aftermath of losing his family in an airplane crash reminiscent of the Air India Crash of the mid '80s.

This film breaks a lot (if not all) of the rules of filmmaking within the sphere of the Indian community.

The director says he finds any single genre of films to be too limiting to contain his experience. "I found the remnants of other memo-

commented, "It opened a window into something I knew very little about. Cinematically it is a very rich film, giving a real feeling of ambience and mood. The film presents a complete view of 'Indian'. It does

Reversed stoning & ten minutes in the life of a rat

by Dan Robins

Mike MacDonald wanted to make a video of the SQ invasion of Kahnatake, showing positive images of the Mohawks.

"But since I was working with TV news clips, it was really hard to find footage like that," he said.

MacDonald is a Micmac/Ingonish video artist who has made videos about nuclear and environmental issues and the many native nations in B.C. His works have been shown across Canada and in Europe.

Still in progress, the Oka video was shown along with some of his

other works at a free screening at Vidéographe this Monday.

It includes scenes many will be familiar with. There's the famous staredown, the invasion itself, and the stoning of Mohawk cars by residents of Chateauguay.

But MacDonald played around with the time flow of the scenes. The invasion is at half-speed, and the stoning, also slowed down, goes both forwards and backwards in time.

This results in the strange image of Chateauguayers reaching into the air, catching rocks, and placing them calmly on the ground.

Of course, this isn't what hap-

pened — in fact, the stoning caused at least one death. And although those throwing the stones are clearly identifiable in the news clips, only two people were found guilty, only to be let off with fines.

"I just wonder what it's been like if it were the other way around," said one audience member.

The music for the video is a reggae song called "Fight and Resist," which makes links between the Mohawk's struggle for sovereignty and national liberation movements worldwide, in places such as East Timor, Northern Ireland and the Caribbean.

The second video MacDonald

showed was simpler. He filmed it one time when a rat was getting on his nerves. He aimed his camera at a mousetrap and a lottery ticket, and went to the roof for a beer.

The resulting ten-minute video shows the rat poking around the trap, occasionally coming disturbingly close to being destroyed. The suspense builds, but the video ends with anti-climax as the trap springs, throwing the rat across the room but not amputating any major limbs.

"I was very careful not to tell people what I meant by this," he said.

However, he has been offered

several interpretations. One of the more recent, from the catalogue of an upcoming exhibition in the Netherlands, said, "The clock ticks on in the eleventh hour of the rat's — and perhaps our own — existence."

He also showed a music video he did for now-defunct Vancouver punk outfit DOA's anti-nuke take on "Singin' in the Rain." Clips of bombers, tanks and mushroom clouds from MacDonald's archives are juxtaposed with shots of stage-diving at a DOA live show.

MacDonald has shows in Montréal planned for the summer.

THE MCGILL DAILY

COMMENT

Supreme Court decision misguided

We at the *Daily* aren't big fans of community standards. That's why news of the Supreme Court's decision on obscenity laws a couple of weeks ago made us nervous.

Community standards are subtle things, and saying they refer to what the community will tolerate others viewing, instead of what they personally find offensive, doesn't change things.

Let's face it — whole bunches of communities across the country don't want to tolerate people being sexually nonconformist, let alone looking at pictures depicting it. Bigots just don't seem to get the distinction the Supreme Court thinks they're making.

It all highlights the question of who gets to make the decisions. After all, the Supreme Court is mostly male and certainly none of the justices are in a bad way class-wise. And the cops and border guards enforcing the law are going to be mostly straight, white and male — and you can bet they won't be applying a feminist perspective in their decisions.

The specific guidelines laid down by the Court are also problematic. They suggest that violent or degrading sex, and sex involving children, are "almost always" obscene, and therefore illegal.

But, as the lesbian S&M community proves, it is possible to consent to violent sex — to label these actions "obscene" is to deny the voice of these women. And degrading sex means *all* sex to a lot of people.

Similarly, to ban depictions of child sexuality while children's liberation groups worldwide are demanding more openness on the subject is not going to help anyone.

This is not to say all pornography is wonderful and liberating. Most of it isn't. But any restrictions on freedom of expression are going to hit those harmed by mainstream porn (women, children, gays and lesbians) long before any positive changes come about as a result.

By the time lawmakers, cops and judges are applying a feminist consciousness to these decisions, the need for pornography laws will by and large have disappeared.

And while it is true that many women are forced into pornography (we all know about the gun just offscreen in *Deep Throat*), the logical solution is not to make illegal what they are forced into and drive them underground.

It is telling that porn laws have been passed all over, but governments have yet to come up with decent child care or divorce laws. The politicos are perfectly happy to perpetuate the system which forces women into sex work, so why should we trust them to somehow save these women?

Dan Robins
Kristin Hutchinson

Kate Stewart

LETTERS

Posturing in nutshells

To the Daily:

Daily chant daily. It's shrill (*Daily Bugle*?). It's militant (*Daily Banner*?). It's dogmatic (*Daily Echo*?). Like all inbred institutions, it views outside criticism as an intolerable threat. The *McGill Daily*, our campus' journalistic regime and status quo flaunts its institutional arrogance with the best of them.

The management faculty (whatever we think of them) refused to give tacit support to our favourite tabloid's Gay and Bisexual issue. I too was having trouble with some inadequately explained Daily dogma in other issues (e.g. masculine admiration for the feminine body equals domination and implicit power structures but vaguely sado-masochistic pictures are printed alongside reviews ending in addresses and vending locations of magazines labelled "fascist" and "misogynist").

Righteous Daily sister Kristen Hutchinson responded to the criticism: "Marginalised groups need to have a voice of their own and therefore it is not heterosexist. There's nothing in here that actually pokes fun at heterosexuality. I think her claims are totally ridiculous and bordering on the

homophobic."

Here is the Daily posture in a nutshell (*Daily speak!*). 1. Do not lower yourself to the serious examination of un-Daily points of view. 2. Invoke the Daily's untouchable status as champion of the exploited and oppressed. 3. Exploit Daily-given moral authority and impeccable insight to quell opposition and dissension in the ranks with slanderous and unexplained counter-accusations of homophobia, sexual repression, fascism, racism, capitalism or anal virginity.

No time for discussion. It's a strictly "either you're with us or you're against us" affair. (*Daily Accuses with Irreverence, Receives Criticism with Indignation!*) It's a terrible waste of a university educated audience.

Though the newspaper has its brilliant streaks, I've reached my maximum allowable Daily dosage. Either we are to take the Daily seriously and it is found to be wanting or it is the highbrow section of the Red Herring and should explain that to the non-heterosexuals, the black history students and the rape victims whose causes appear in its pages.

From now on, no longer a Daily reader, I'll be on the outlook for an



What's wrong with this picture?

"underground", an "alternative" student voice such as springs up when the status quo grows too authoritarian.

Glenn Taylor
Arts U2

Cryptic misbelief

To the Daily:

We recently have heard that the Students' Society of McGill University will be holding a referendum on the question of withdrawal from FEUQ, la Fédération Etudiante universitaire du Québec.

Although the possibility exists that the students represented by the SSMU might be uninformed or misinformed when it comes to FEUQ services and political activities, we definitely do not think that those students will find an answer to that problem by simply withdrawing.

The unawareness of student activities on the provincial basis results for some students in a cryptic misbelief in the changes those actions might bring. From tuition fees and association recognition to student literature, savings cards and insurance policies, requests and actions take gargantuan-like proportions when brought to organist on the national scene.

Having this in mind, it is downright unthinkable that a campus association such as the SSMU would favour a non-representation of its students' interests in Québec and beyond — as FEUQ is now a full-part member of the IUS, the International Union of Students — by checking a mark in the "yes" column.

Writing on a more egotistic tone, there are other reasons for our disapprobation of the SSMU leaving FEUQ. As we are a member of FEUQ, we are able to notice the devoted implication of the SSMU in all sectors of activity.

Moreover, the SSMU always brings

new and powerful insights in every field FEUQ touches, permitting the other delegates to extend their views and appreciate different opinions and also helping to savour refreshing and interesting details during most debates.

Without question, the withdrawal of SSMU from FEUQ would result in a great loss for both McGill undergraduate students and FEUQ members alike. Considering what the latter have to gain from the SSMU's affiliation, we urge McGill voters not to make a terrible mistake.

Michel Sardi
coordonnateur aux Affaires extérieures,
Fédération des associations
étudiantes du campus de L'Université de Montréal

Euro-phallogocentric tools

To the Daily:

An open letter to Martin Dufresne: Thanks for writing, Martin, and helping me once again to get in touch with my inner rapist. Strange to see you are now the defender of "any indictment of sexism" when just one letter ago you were dumping on poor Ethan and generally asserting your monopoly on male virtue.

But thanks for the reading list. I've already read Brownmiller's book: great historical material, but her central thesis, that rape is "a conscious process of intimidation by which *all men* keep *all women* in a state of fear", wasn't any more convincing than it is coming from you.

(On other occasions, mind you, I've found Brownmiller to be a figure of rare integrity and common sense. She was, for example, one of the few members of the New York feminist establishment to object to the grotesque coronation of Hedda Nussbaum as a feminist heroine/martyr.)

Martin, you talk a load of bollocks. The fact that some men rape in groups does not mean that groups of men are about rape. A syllogism:

- a. Socrates is a man.
- b. Socrates is a rapist.
- c. Ergo (sez you) all men are rapists.

(May I anticipate your objection that logic is merely a privileged male construct, a Euro-phallogocentric tool of discursive domination?)

I am stung by your reference to my "lame 'jokes'". (The "lame" was harsh enough, did you have to follow it up with those withering quotation marks?)

So happens I tested them jokes on a bar full of good buddies during the half-time of the hockey game. One guy laughed so hard, half a Budweiser came frothing out his nostrils and all over the *Hustler* magazine he was looking at.

(You really got my number on this male bonding thing, Martin, it's uncanny.)

C. Doerksen
Visiting History

Leases and landlords

To the Daily:

Every year many students have their leases automatically renewed because they do not notify their landlord of their intention to leave within the time limits set by law. Please take note of the following information — it will save you a lot of trouble and money!

Your landlord may send you a letter 3 to 6 months before the end of your lease. This letter will tell you if the rent will be increased for the next year or if the landlord wants any changes made for next year's lease.

If no letter is sent, your landlord expects that you will be staying in the apartment for another year under the same conditions as the current lease.

continued on pg 9

Changes to obscenity law no victory for women

by Kristen Hutchinson

Recent changes to the obscenity law have been heralded as a victory for women. But not all women agree.

"It is another attempt to legislate morality," said McGill communications prof Berkely Kaite. "It will inevitably fail."

The Supreme Court of Canada ruled unanimously two weeks ago that the obscenity laws were reasonable restrictions on freedom of expression. They decided what types of pornography constitute undue exploitation and are therefore illegal.

Porn which contains explicit sex with physical violence or threats of violence, portrayals of sex with children, or depictions of sex which are degrading or dehumanising, if the risk of harm is substantial, will now be censored.

Kaite argues that to view porn in this way makes an assumption that there is an essential feminine sexuality being misrepresented. "It assumes men are more voyeuristic," she said.

Justice John Sopinka said in the ruling that these types of pornography

phy "appeal only to the most base aspect of individual fulfillment" and do not deserve constitutional protection.

sorship activist.

"We cannot trust a patriarchal system to implement a feminist agenda."



But many feel the new law is a dangerous form of censorship which will have harmful effects on women. They are questioning how the law will be implemented and what kinds of porn it will affect.

"As a lesbian feminist, I don't like the implication that other groups can decide what I should be looking at," said Carellin Brookes, a member of the McGill Women's Union.

"It has been historically proven that gay and lesbian porn is first to be censored," said Mariana Valverde, a sociology professor at York University and an anti-cen-

ter. Kaite agreed this new law would threaten gay and lesbian sexual representations. "Porn continues to be defined by community standards but in these standards gay men and women are not represented," she said.

Peter Bird, a member of Lesbians, Bisexuals and Gays of McGill said, "The law is just another instance of the courts masquerading as the voice of morality. They decide

which other voices will be heard — mainly not mine."

Hot debates

Valverde said the new law is unclear. "How will a borderguard or judge rule what is degrading and dehumanising?" she asked.

She cited the case of a Bare Naked Ladies concert being banned by the city of Toronto as an instance of censorship gone wild.

The new law claims it is legitimate to suppress materials which the courts — and some feminists — describe as harmful to women.

"I do think porn is generally harmful to women," said Kelly Gallagher Mackay of the McGill Walk Safe Network.

"I think we can't pretend people aren't affected by the ideas, graphic or otherwise, they consume. Porn

should be defined in terms of harm, not offensiveness," she said.

But pornography is more complicated, according to Kaite. "In heterosexual porn, it is the woman who always has the whip. It is a very complicated area of fantasy."

She said the assumption of a correspondence between behaviour and images has not been proven and is "a hotly debated topic".

Although Gallagher Mackay believes porn is harmful, she disagrees with the present law.

"It is a frightening idea for men to be the ones in charge of protecting women and children."

Instead of being implemented by the courts and police, it should "depend on a woman's decision that she has been harmed [by porn]. It shouldn't be a bureaucracy deciding how women should be protected," she said.



McGill painter's mission confused

by Kate Stewart

"Social issues are rarely discussed in the visual arts," says Guy Benoit, a truly local McGill artist.

He's been painting "social issues" for about ten years, but he said he's getting tired of them because "they don't sell as well as landscapes, and I'm tired of people bitching about the issues I portray."

Benoit has been a porter at the Royal Victoria College (RVC) residence for ten years, and a painter for over twenty. His work will be on display at La Maison d'Art Fra Angelico next week.

Although he said he's trying to move away from controversy, the publicity posters for his upcoming exhibit are far from bland. The painting on the posters shows a scowling Doctor (looks like Morgentaler to me) sitting in front of a blackboard with a giant foetus chalked onto it and an eraser on the ledge.

Benoit said he thinks abortions should be free for women who want them, and they should be performed

in hospitals. But he also said that he is himself against abortion.

He said he calls the painting "Free

business".

Benoit said he did the painting because he doesn't like doctors like Morgentaler making money from women's problems. But he wants to leave interpretations of the painting up to the viewers.

"There are a lot of ways to interpret the painting," said Benoit. "I showed it at RVC a few years ago. Some people thought I was against abortion, and others thought I was in favour of it. It's difficult to say what people will think."

Even though he represents "social issues" in his paintings, Benoit is not worried about the influence he might have on people's beliefs about the issues. "My job is done if I make some people stop and think," he said.

Paintings which will be on display at Fra Angelico include "Candy Man", which he says asks the question "do you know where your children are after school?", and "In-Vitro", a painting of test-tube babies.

Some of the other issues he ad-

dresses (but does not express a clear opinion on) are the Université de Montréal massacre, Meech Lake, alcoholism, apartheid, divorce, AIDS, acid rain, sexual harassment and the exclusion of women from various professions.

This exhibition might be worth checking out if you're in the mood to get really mad or self-righteous. Benoit's refusal to give a clear opin-

ion in many of his paintings may be frustrating, but the results are definitely not boring.

BENOIT SAID HE DID THE PAINTING BECAUSE HE DOESN'T LIKE DOCTORS LIKE MORGENTALER MAKING MONEY FROM WOMEN'S PROBLEMS.

The show is at la maison d'art Fra Angelico, 132 Wolfe. Take the métro to Beaudry, and walk two blocks west. It runs from March 22 to 28. Call 522-9990 for details.

NEWS BRIEF

CKUT will be able to maintain the station.

"The spirit of the station is very positive," she said.

CKUT's holding a party to celebrate the success. It's tonight at Panic Pub, 1246 Stanley Street (métro Peel) and starts at 21h. Cheap alcohol, CKUT djs, and there's no cover before 23h (\$2 afterwards). All invited.

— Dan Robins



Choice?" because "you really have to fight to have this choice, which is why there is a question mark after it."

Although his position on abortion is unclear, he said he "wanted people to stop and think about the issue, instead of saying 'it's not my

Bag Lady: A labyrinth of Memory and Delusion

by Rebecca Conolly

"Is it possible to do abstract dance and corporal mime, and tell a coherent story?" MetaTheatre believe it is and it's attempting to prove it in its new show *The Bag Lady*.

Formed only last year by Lance Dadey and Rebekah Guha-Roy, this theatre troupe's potential lies in their innovative ideas and their choice of a challenging artistic medium.

The Bag Lady is described in the production notes as "the first in what will be a series of experimental productions attempting to combine the best of the two extremes in theatre: the realistic play, and the abstract modern dance piece."

It is a mixture of mime, radio drama, and modern dance, incorporating music, sound effects, masks and poetry.

The story itself revolves around the life experiences of a Canadian immigrant—from her birth in the "old country" early in the century, to her old age as a bag lady in a Canadian city.

The publicity says that the audience will be "taken into a labyrinth of memory and delusion as the Bag Lady struggles to remember where

she is and how she got there."

Dadey told the *Daily* where the idea came from. "Largely, the genesis was in the ideas and information

Rebekah was coming across in her studies. But the main idea for the Bag Lady herself came from a couple of archetypal characters that

had no name—she is a composite," he said.

Though the piece does focus on the issue of homelessness, Dadey said that it is not geared to be "political". "It isn't Brechtian or overtly didactic, but we do hope to spark new thoughts and sell some new ideas," he said.

He added that the main theme in that regard is the irony of the title. "People see the Bag Lady as a reification of a person, they look at the homeless as things—that is the kind of current I'm trying to go against," he said.

The show promises to be both visually and aurally stimulating, Dadey having created a completely original soundtrack incorporating rich symphonic arrangements as well as starker, more experimental music.

His inspiration for the composition stems from a number of

sources including Philip Glass, David Byrne and Peter Gabriel, he said. The soundtrack also incorporates interesting sound effects and a poetic narrative spoken from the point of view of the Bag Lady herself, giving the audience a look into her mind.

"the first in what will be a series of experimental productions attempting to combine the best of the two extremes in theatre: the realistic play, and the abstract modern dance piece."



Rebekah Guha-Roy in MetaTheatre's *The Bag Lady*

Portrait of Power: Salvadoran artists in exile

by Albert Mike

Beauty emerges where the beast reigns supreme. In El Salvador children are often excited by the sound of bomb shells going off—a common occurrence where democracy is considered subversive, and the

only ones laughing are the few in power.

Universities are sacked while academics, artists, and others are silenced. The only real opposition to the government's injustices towards the common people is the FMLN (freedom fighters).

Now the tide seems to be changing. Negotiations between FMLN and the government are taking place after years of confrontation. Still, there is a long way to go before El Salvador regains any sense of normalcy.

Out of these circumstances, several Salvadoran artists in exile—two poets, two writers and two actors—got together in a basement in Toronto during the spring of 1991 and created the Trilce Theatre Group.

Trilce began its public life with *Portraits of Power*, an original the-

atrical adaptation of the works *Civilus I Imperator*, a poem in sixteen chants by René Edgardo Rodas, and *The Straitjacket*, a series of prose poems by Carlos Santos.

Portraits of Power takes you into the dreams and experiences of individuals who struggle against internal and external darkness to maintain hope in an oppressive and dehumanizing system.

The group's objective is to present their rich Latin American culture in exile and show the world the long suffering of the Salvadoran people as well as their own personal

suffering. They hope to spread their message to others who feel powerless.

Trilce used the proceeds from the plays to create theatre workshops and distribute much needed information to the people of El Salvador.

Portraits of Power is playing at Mugshots, room H-651 in Concordia's Hall Building, on March 20, 19h, and at Foolhouse Theatre, 4855 Kensington (corner Somerled) NDG, March 21 at 19h. For more info call 848-7410 or 398-6815.

EVENT HIGHLIGHT

Forum to explore controversies in women's health

Women's health is a hot issue on both sides of the border in North America. Recent controversies about breast implants, AIDS and abortion rights have grabbed the political spotlight wherever they've arisen.

Today at 16h30, in Leacock 232, an independent forum will probe current issues on women's health. Admission is free and refreshments will be served.

Dolly Meieran will speak from Women's Health Activism and Mobilisation (WHAM), a New York City based group. WHAM uses tactics that include direct action and civil disobedience around issues such as thwarting Operation Rescue's attempts to block abortion clinics around the U.S.

Nina Chamyan, the national student coordinator from Students's Organizing Student (SOS), will also speak. SOS focus on women's reproductive rights, with special attention to concerns of young women, poor women and women of colour. Chamyan will talk about the possibility of setting up similar campaigns here.

Marcella Tardif from Je Sais/I Know, a Montréal support and lobby group for women with breast implants, will speak on the recent controversies surrounding the Meme breast implant.

Karen Herland will address the issue of women and AIDS. She will and the relevance of a feminist perspective to an AIDS activist agenda.

Who Pays for Murder in El Salvador?

Ask Your Congressperson.

S.Q. — Québec's political police

For Québécois, it can often be a toss-up: should you be more afraid of the police or the local thugs? But for a number of provincial news reporters, the answer is easy.

That often-asked question, "who keeps an eye on the media?", might actually have an answer in Québec.

Nosy news reporters who ask too many tough questions about sensitive political issues can often find themselves under the Sûreté du Québec's electronic eye.

by
Dermot
Travis

Canadian Press photographer Shaney Komulainen knows the feeling of police intimidation all too well.

Last January Komulainen was arrested by Sûreté du Québec (S.Q.), the provincial police, on five charges including assault and participating in a riot. The charges arose from the previous summer's "Oka crisis". Eleven months later, Komulainen was acquitted.

It's difficult to determine whether Komulainen was the target of revenge on the part of the S.Q., or whether the S.Q. used her case to gather evidence on other suspects.

"Why the S.Q. went after me, when they never interviewed key witnesses, is unbelievable," said Komulainen. "I've never been so well documented in my life."

She was fortunate Canadian Press backed her up during the court procedures, she said. "What's going to happen to the next journalist that doesn't have a major media company behind them to pick up the legal fees?"

Alarm bells quiet

What transpired both before and after the charges against Komulainen were laid should have sent alarm bells off throughout the justice system. Regrettably, those bells never went off.

Komulainen was accused by the S.Q. of participating in a series of incidents which allegedly took place on 1 September 1990. Her crimes included trying to amputate the legs of Canadian Armed Forces Sergeant Eric-André Keable.

Shockingly, despite nearly losing his legs, Keable did nothing to report the alleged incident at the time. And Komulainen was neither detained, searched nor interrogated following the alleged incident, despite its gravity.

In fact, she worked freely with the Army for a further 36 hours and

received an Army escort into the Kanesatake Treatment Centre, where she stayed for another 20 days.

When the crisis ended, Komulainen and other journalists who had stayed on at the compound were detained and interrogated by the S.Q. Not one was charged, and Komulainen was not even interviewed about her alleged assault attempt of September 1.

"The S.Q. had a series of prepared questions for all of the journalists, but certainly no one raised Keable's allegations with me," said Komulainen.

During the crisis at Kanesatake, in addition to facing the Mohawks, the S.Q. also had to contend with an often hostile news media.

Some of the toughest coverage seemed, at least in the eyes of the S.Q., to originate from anglophone reporters who were judged too sympathetic to the Mohawk's cause for the government's liking.

It was a perception that propelled the S.Q. to publicly scold the anglophone media for trying to settle a score over the barely-buried Meech Lake Accord. Late one night during the crisis, the S.Q. issued a news release attacking the English media. A press aide to then Public Security Minister Sam Elkas recalled how the S.Q. refused to send Elkas a copy of the release.

Fabrication of evidence

It was as though a crime had later been fabricated, either to settle a score with the media or as an attempt by the S.Q. to use Komulainen to flush out evidence otherwise

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never interviewed by police and critical evidence—including a news tape seen by two million Canadians—was never reviewed. Also, Sgt Keable was charged his story not once, not twice, but three times.

Two days after her acquittal, Komulainen saw key aspects of her defence being used by the Québec government to prosecute Mohawks in the courtrooms of St. Jerome.

One of her witnesses, Toronto CTV cameraman Anthony Stewart was escorted back to St. Jerome by two S.Q. officers, dispatched for that very purpose.

Both Sgt. Keable and Crown Prosecutor Francois Brière refused to be interviewed. Keable will shortly be joining the Montréal police force, a career change which did not restore Komulainen's faith in public security.

Not an isolated case

But in the S.Q.'s campaign of intimidation against the media, Komulainen is only the latest in a long list of targets. CBC reporter Paul Carvalho was also an S.Q. favorite at Oka. According to an anonymous source, at least one S.Q. officer attempted to gain information about Carvalho's personal life in order to discredit his coverage of the events occurring at Kanesatake.

In an exchange last November in Québec's National Assembly, Public Security minister Claude Ryan denied that Carvalho had been the subject of any S.Q. operation.

However, Ryan's denial was based on information from the Sûreté's Director General, Robert Lavigne. Lavigne's information reveals far more through what it doesn't say.

In a letter obtained by the *Daily*, Lavigne simply states to Ryan that the interception of private communications is illegal and that the S.Q. would never break the law.

"I can assure you that the S.Q. is subject to and in compliance with the Criminal Code in all interceptions of private communications," wrote Lavigne. But he does not mention Carvalho and does not deny the specific allegations.

Radio Canada reporter Normand Lastair also had a run-in with the S.Q. after reporting on the 1986 strike at the Manoir Richelieu.

Following his coverage of the S.Q.'s role in the death of a protester, Lastair was warned by one high level source, "watch out, the S.Q. is out for you."

At least two English reporters were approached by the S.Q. for information on Lastair's personal life and activities. This questioning was viewed by both reporters as a

COMMUNITY POLICING!



unavailable.

Supporting these suspicions are the facts that key witnesses were

clear attempt to get back at the Radio Canada reporter.

Setting up the media

Former CFCF Pulse reporter Ralph Noseworthy also knows the S.Q.'s game well. In the mid 1970's, Noseworthy was an investigative reporter for the *Montreal Gazette*.

His own S.Q. trial-by-fire relates to a story he investigated involving then Solicitor-General Jerome Choquette.

Choquette's girlfriend was allegedly running a Québec City modelling agency which was a prostitution front. The agency had supposedly been the recipient of government grants.

Concerned that Noseworthy was in fact investigating another modelling agency owned by his Montréal girlfriend, Choquette developed a plan to discredit Noseworthy. Armed with a \$50 000 government budget, Choquette met with former S.Q. head Jacques Beaudoin, Deputy Justice Minister Robert Normand and Ste. Foy police detective Jean Tardiff.

According to a secret recording made by Tardiff, Choquette suggested that Tardiff was to encourage and abet Noseworthy to break into the Solicitor-General's private Québec residence. Choquette planned to allow Tardiff escape while the S.Q. arrested Noseworthy, "sending the reporter away for a long, long time."

Noseworthy refused to fall for the trap. "No story is worth committing a criminal act," the former reporter told the *Daily*.

It was nearly 15 years later before the Solicitor-General's ill-advised plan came to light, after Tardiff disclosed his role in the attempt to frame Noseworthy.

But this wasn't Noseworthy's last experience with the S.Q.

Two years ago, after he released a copy of a provincial budget which had not yet been delivered, the S.Q. investigated him for six weeks. Noseworthy was kept under strict police surveillance 24 hours a day.

"They interviewed anyone I had ever known, trying to find out details about my personal life - who I knew, what I did, whether I liked little boys or little girls," he said.

The experiences of Komulainen, Carvalho, Lastair and Noseworthy are not isolated incidents, they're just four cases in why the media calls the S.Q., "Québec's Political

Lost children of William Shatner . . .

Captain's Log: Supplemental

Where are they, those many children fathered by our heroes of the small screen? Where is the now-mature seed sprayed by the ubiquitous Captain Kirk upon many a star system? They have their place — a special corner of the galaxy where no T.J. Hooker, no Rescue 911 is required to beat back the amassed criminal crack-baby horde that threatens the American Way. God bless them.



Star Trek: The Forgotten Missions

KLINGON DECLOAKING OFF RIGHT-HAND BOW, CAPTAIN

NO CAPTAIN - MY INITIAL ANALYSIS WAS INCORRECT - IT'S NOT A KLINGON WESSEL: IT'S THE DAILY

LITTLE DID THE FAMOUS JAMES TIBERIUS KIRK KNOW THAT HE WAS ABOUT TO ENCOUNTER HIS MOST POTENT ENEMY SINCE THE TRIBBLES . . .

WE'VE BEEN HIT, CAPTAIN!

by Zack Taylor

William Shatner's endless groove

William Shatner
The Transformed Man

Decca Records (sometime in the '70s)

William Shatner will soon be joining the long line of McGill's stern, illuminated patriarchs. In the midst of celebration, it is fitting that we should pause for a moment and reflect: Is he worthy?

A great man can perhaps best be judged by his weakest moments. So it is fortunate for us that Decca Records compiled 60 minutes of Shatner's weakest moments.

The Transformed Man is Shatner's first — and only — venture into the much-neglected form of spoken narrative with choral and instrumental background.

He distinguishes himself from those stern university leaders of the past whose portraits stare down disapprovingly at us — he is in no position to disapprove. This album reveals that he is entirely without shame.

In his cover of "Lucy in the Sky with Diamonds", Shatner's vocal instrument is in transformation — liquid and visceral. Hallucinogens light his lava-lamp soul. In contrast, his evocation of the Sinatra chestnut, "It Was a Very Good Year", is suave, nuanced and restrained.

Shatner doesn't stop there. He is too big to be contained within the 1960s. His talent drives him to explore the work of that precursor to Gene Roddenberry — William Shakespeare.

His insightful synopses of three of the Bard's plays demonstrate startling erudition ("His sweetheart, Ophelia, has been acting very strangely"). One is led to speculate whether his insights can be traced back to McGill classrooms of yesteryear.

"Romeo is madly in love with Juliet," he gravely informs us, "but because of a senseless family feud, the lovers are forbidden to speak to one another. But love can conquer all..."

As the needle moves toward the heart of the album,

Shatner proceeds to catalogue the emotions as though to reassure himself that they're really there.

And they are. Shatner is fierce. He is loving. He despairs, but laughs in the face of that despair to create art. In the finale of "Mr. Tambourine Man", he cries out like Don Giovanni dragged howling into the abyss.

"There's no place I'm goin' to," he declares, a painful admission from the man who pledged that he would boldly go where no man has gone before.

But will Shatner's name endure? We think so. He has already compressed (what feels like) eternity into a single LP.

To the uneducated ear, the crooning voices and surging violins on Shatner's album may seem stale and dated. Those able to transcend their initial prejudice catch a glimpse of eternity. After all, elevator music is the stuff of limbo, of timeless suspension.

Shatner understands the true spirit of McGill. Listening to the wah-wah pedals and groovy MOOG modulations as he bellows "whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune", we realize that we, as listeners and McGill students, suffer along with Shatner. His is the name to lead us into the future.

O Captain! My Captain!

— Carrie Hintz and Scott D. Boyd

ALBUM REVIEW

continued from page 4

IF YOU AREN'T STAYING FOR ANOTHER YEAR: 1. You MUST respond to the landlord's letter within ONE MONTH and say that you DO NOT want to renew the lease. The ONLY way to respond is with a letter sent by registered mail (go to the Post Office to find out how to send a registered letter).

2. If you do not receive a letter from the landlord and you do not plan to stay, you must notify the landlord at least THREE months before the end of your lease. Second your landlord a letter by registered mail stating that you DO NOT want to renew the lease. The reason we are advising you now is because people with leases ending June 30 must send their notices to their landlords by the end of this month.

M. Aikens
Off Campus Housing

Role as citizens

To the Daily:

We are writing to express our opposition to the current plans for expansion of the McGill athletics complex onto Mount Royal's greenspace.

As students at McGill University, we recognise the need for improving the recreational athletics facilities for students and the community at large. To this end, we would strongly support innovative improvement projects, provided that these projects do not encroach on greenspace, specifically Mount Royal.

At the same time, we are also sympathetic to the geographic constraints of McGill and how this makes expansion northwards onto the Mountain's greenspace a tempting prospect.

The role of Québec PIRG is to encourage students's role as citizens. This involves us in issues of social action and environmental protection in the community at large.

The amount of greenspace in Montréal is among the lowest of any city in North America. Any encroachment on Mount Royal, a heritage protected sit, sets a dangerous precedent for further development.

The current McGill proposal is among other proposed projects in Montréal which would encroach on the Mountain's greenspace, and if any are accepted, they will pave the way for future development of the Mountain. Moreover, McGill students, who have paid for this project, have yet to approve it by referendum.

Québec PIRG urges the creation of alternatives to the current plans to expand the McGill athletics complex onto the Mountain's greenspace. We support the efforts of community groups in Montréal who are taking action on this issue and who recognise the importance of the last remaining greenspaces in this city. We oppose the expansion project as is currently proposed until safeguards for the Mountain's greenspace are assured.

A. Freeman
on behalf of Québec PIRG-McGill
Board of Directors

Includes, excludes

To the Daily:

In response to Tricia Blake's letter (Daily, March 2, 1992): I agree with Ms.

Blake, "reverse discrimination" is a ludicrous concept. "Affirmative action" is not "reverse discrimination"; the reverse of discrimination is not to discriminate. "Affirmative action" is plain discrimination, no matter how well-intended.

The term "crypto-segregationist" was intended ironically; I didn't think that the BSN was consciously seeking segregation. The fact remains that the principles of colour-coordinated education espoused by the BSN do result in de facto segregation, for reasons outlined in my letter (Daily, February 10).

Another problem with quotas and colour-coordination is that which includes, excludes. If we apply the concept of proportional racial representation to Canadian University faculties, we find that East Indians, Asians and Jews are grossly "over-represented".

"Over-represented" is affirmative action-speak for "too many". Personally I am not comfortable with the idea of "too many" Jews, "too many" Asians, etc. (Tragically, race quotas are currently limiting the enrollment of Asians in certain university programs in the U.S.)

Ms. Blakesaysshe "questions the motives" of the BSN's critics. I hope that this is not meant to imply that all critical opposition to colour-coordinated education or affirmative action is inspired by racism. If that is her meaning, then Ms. Blake has embarked on the lowest of rhetorical low roads. Casual and gratuitous use of such a damning charge as a rhetorical trump card should be as socially unacceptable as racism itself.

Furthermore, the historical opponents to affirmative action and "benign quotas" include Gandhi and Martin Luther King, Jr. Presumably neither was motivated by race hatred.

"Should we sit back and accept the status quo?" Not at all, Ms. Blake: get a good degree and take an academic job. I personally wish you a distinguished career, but as an academic and not as a marker in a game of caste politics.

C. Doerksen
Visiting Student/History

If logic were in effect

To the Daily:

It is a good thing to be principles. It is also a good thing to be logical. While the SSMU's negotiation stance on CKUT's rent meets the former requirement, it seems to fall short of the latter.

SSMU mandated itself, in the fall term, to negotiate with non-SSMU groups using Union Building space from the position that those groups should pay sufficient rent to cover maintenance costs for the space that they use. That is a good principle. It ensures that SSMU is not subsidising external organisations.

But logic tells us that not all non-SSMU groups are the same, and as a result SSMU should be prepared to be flexible on the principle which guides its negotiation policy. This is plainly evident in CKUT's case.

CKUT wants to leave the building, due to a lack of space. The Union Building is already overcrowded in

terms of office space. Charging CKUT \$18 000 a year in rent will effectively ensure that CKUT will not be able to amass the funds they need to move out of the Union Building and rent space elsewhere within five years. These are the three premises which, logically, should lead to a different conclusion than that which SSMU has chosen for its negotiations.

If logic were in effect, SSMU would facilitate CKUT's departure, if only by not charging them rent, in order to free up space in a building which will be, no doubt, even more crowded five years from now. Such a policy would benefit SSMU groups, it would benefit CKUT, and as a result it would benefit the students of McGill.

One would imagine that SSMU, as the governing body of these students, would want to do what was in the students' best interests.

Chris Alam
BA U2

Impossible support

To the Daily:

I am writing to express my disappointment in the Daily for their lack of support for their fellow students. A party at Gert's pub was held by us on Thursday, February 13 (Levi's 501 Red Tab Giveaway) as a part of a Public Relations campaign being implemented by marketing students.

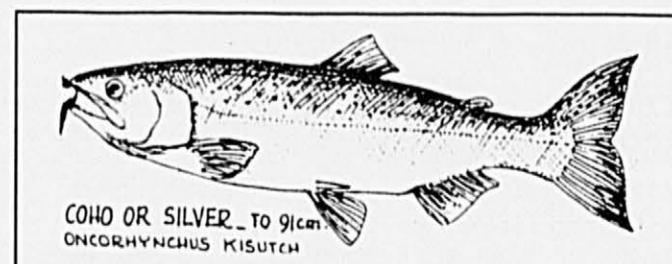
We contacted the Tribune prior to the event in the hopes of a story about the party and our overall campaign. We decided to contact your paper because it often supports organised student activities.

Unfortunately, the response was less than positive. I can understand the paper's reluctance to provide free advertising for Levi Strauss and Co.; they can afford to pay for it. However, we cannot. We contacted the Daily to get media coverage of our overall campaign and our Gert's party.

This public relations campaign is part of a nationwide competition among universities. Since we are representing McGill, we want to have a successful campaign; to be successful, we have to generate as much media coverage as possible, particularly on campus. This is why we approached the Daily to write a story about our campaign and our Gert's night.

The Daily also failed to mention our "Levi's 501 Red Tab Giveaway Party" at Gerts. This is unfortunate for two reasons. First, the aim of the party was to raise funds for the Sun Youth Organisation through the sale of raffle tickets. A story in your paper would have greatly increased awareness of both the party itself and its purpose among McGill students.

Secondly, coverage would have



resulted in a higher attendance at the party. While the party was successful, more funds would have been raised had the awareness of the party been higher.

We cannot generate enough awareness from posters alone; our budget is simply not adequate. Thus, we rely on the support of others. I hope in the future the Daily's support will be possible.

Very sincerely,
Rhonda Sherwood
McGill Levi's 501 Team

Public access

To the Daily:

The McGill Senate Committee on Libraries has formed a sub-committee on public access to the McGill library system to revise the university policy on access to our libraries. The committee will examine if giving broader access to our library system to the general public has created a shortage of study space and contributed to the deterioration of the collections as well as the level of service provided by the library staff.

The committee is also concerned with the possible increase of disturbances such as thefts and aggressions resulting from having a greater number of users in the libraries.

In order to accurately assess the situation and seek appropriate solutions, the members of the committee invite you to comment on these issues or any other access problem you believe affects the quality of services offered by the McGill library system to its users. Your participation is very important, so please send your comments to your student representative on this sub-committee before March 31.

Ann Romeril

Metaphysical impossibility

To the Daily:

Re: "Be a dog to paint a dog?", March 5, 1992.

I'm glad the Daily (or at least Dan Robins and Kate Stewart) have explicitly stated their belief that people should only write, paint, sing, etc. on their own ethnic and political groups.

Lyne Robichaud's painting must be racist, it is argued, since it is almost metaphysically impossible for her to represent a black woman with any degree of accuracy. Even if this were true, which is (at least) slightly doubtful, Robichaud shouldn't even express what she thinks a black woman's life is like. Her skin colour determines what is acceptable for her to paint.

Perhaps all articles on First Nations will be exclusively written by natives themselves in the Daily from now on. For that matter, all Students' Society articles will be written by the execs themselves, and articles on the

Montréal cops will be written by Montréal's finest. Articles on abortion clinic demonstrators? Better call up Operation Rescue.

But what will the white people on the Daily staff do? Here's some modest suggestions: Explain why Dickens shouldn't have written *A Tale of Two Cities* (after all, he wasn't French, and thus unqualified to write on the French revolution), and likewise for Harriet Beecher Stowe and *Uncle Tom's Cabin*; continue to lament that the mainstream press doesn't write enough about minorities; read the Hyde Park piece (in the same issue) about academic freedom.

Eric White
U1 Mathematics

Several reasons

To the Daily:

We are composing this letter having just received a startling piece of propaganda condemning the potential name change of the Union Building. This nefarious piece of literature dares to suggest that renaming the Union Building "The William Shatner University Centre" would be a "thoughtless waste" of our Students' Society fees.

To this, we respond with an emphatic FEH! We have several reasons:

(A) We know they have our money, but do we know where it goes? Kiosks? Employing the woman who does the MARS voice? The point is, let's see our dollars in action. If our money is going to be wasted, let's all at least have a say in it.

(B) If we're talking humour, who has offered the world more laughter (albeit at his own expense) — Stephen Leacock or William Shatner.

(C) Alex Usher's ego may be large, but McGill's is larger. We must live down the stigma of being *Maclean's* #1 university in the world (or whatever). This is equivalent to being internationally recognised as an institution peopled by anal-retentive automatons.

(D) Think of all the pre-pubescent D&D-playing Trekkie nerds currently glued to their computers during *The Next Generation* commercial breaks. They could be our next generation. What else will win them over from U of T? Certainly not Charles Taylor.

Long live the Shatner Building. Grab a sense of humour, McGill.

Katrina Onstad, Arts U?
Laura Williamson, Arts U?

Blatantly sexist film

To the Daily:

Last week the world opened its heart and mind to take a look at the plight of women; it was International Women's Week. In that same week the film society premiered a new film entitled *Article 99*, which contradicted every belief that Women's Week hoped to instill within the public psyche.

Article 99 is a film which floats down to the lowest common denominator, then digs a hole and falls further still. This film is blatantly sexist and overflows with medieval stereotypes; if the women aren't "beautiful sluts" then they are portrayed as "homely/angry bitches".

Such quips as "she was a great piece of ass...so I married her" abound in this flick of schtik. Most of the spectators in FDA were groaning rather than laughing, but the few guffaws heard in the audience were more frightening than anything within the actual film.

Previous to this screening, a lecture was presented at McGill on "Sexism in Humour". What an unpleasant surprise to see every sexist cliché being reinstated within the narrative of this brand new Hollywood film. This is not a film review, but merely a warning. Spectator beware.

Amy Rosen & Debbie Segal
U3 Film & Communications

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Thursday, March 19

The Jewish Studies Students's Society is having a founding meeting at 16h, open house at 16h30. Open to all students taking at least one course in Jewish Studies. Student lounge, Jewish Studies building, 3511 Peel.

Women, Health and Activism conference featuring guest speakers and info tables. Leacock 232. Displays at 18h30, Speakers at 19h. Info: 847-8391.

The Southern Africa Committee is screening "National Reconciliation in Zimbabwe" and "Violence in South Africa". Union (Westman?) 400, 19h.

The Yale Russian Chorus performs at the McGill Chapel, 3520 University, 20h. \$5 suggested donation.

Jazz Ensemble I & II perform in the

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2085 Union, Suite L8
284-1368

Thursday, March 19

Alley, Union (Starbase?) basement, 20h. \$3.

The Centre for Developing Area Studies presents Dr. Judy Whitehead on "Myths of Modernity and the 'Age of Consent Legislation' in Modern India". 15h, 3715 Peel, Seminar room.

Barbara McDougall speaks on "Human Rights and Canadian Foreign Policy", Moot Court room, Faculty of Law, 3644 Peel Street.

A benefit for Chez Doris Women's Shelter is being put on by the McGill Medical School Charity Variety Show who will be performing "The Land of Oz and Other Medically Induced Trips". Westhill High School Auditorium, 5851 Somerland, 19h30. \$5.

Players' Theatre and the McGill Contemporary Dance Ensemble present "Spectrum of Dance", a series of original dances by McGill students. March 18-21, 20h00, \$5 for students and seniors, \$10 for adults.

Friday, March 20

The Salvadorean "Trilce Theatre Group" performs "Portraits of Power". 19h, Mugshots, H651 Hall building, Concordia. \$5.

Earl MacDonald's Tribute to Art Blaby, The Intergalactic Temple of Dave Sygneti, and Melody Daichun Quartet

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EVENTS

perform in the Alley, 20. \$3. Union (Holodeck?) basement.

Carlos Fuentes speaks on "Baroque New World", Leacock 132, 19h.

An evening of solidarity with Mohawk activists and those involved in the Oka Crisis takes place at Centre St. Pierre, 1212 Panet. Discussion to be followed by music. 19h30.

The Intercultural Institute of Montréal is hosting a meeting and exchange with Mohawks and Quebecois. 19h30, 4917 St. Urbain. Info: 288-7229.

An Interuniversity Conference on Academic Racism today to March 22, Université de Montréal, 2332 Edouard-Montpetit. Registration 17h30. Info: 727-2936.

Saturday, March 21

The Salvadorean "Trilce Theatre Group" performs "Portraits of Power". 19h, Mugshots, H651 Hall building, Concordia. \$5.

The John Stetch Quintet and Andrae White/Kevin Dean play in the Alley, Union (Hole?) basement, 20h. \$6.

McGill Badminton Club host their annual tournament, Currie gym, 12h-18h. Info: 285-4552.

The Newman Centre hosts a coffee house/talent night. 3484 Peel, 19h30. \$3 or bring a dessert dish.

Eatum

In Monday's *McGill Daily Post*- Graduate Students' Society President was quoted saying that the meetings drafting the student services budget had no students present. Temelini in fact said the budget was drafted with no student members present. However, the subcommittee reviewing the draft of the budget had three student members and three staff members. *The Daily* regrets the error.

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Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - Housing

Roommate Wanted. \$180 + utilities. Partially furnished. Negotiable. April 1st-July 31st. Call 483-4493.

Sunny 4 1/2 to share, newly renovated, roof-top balcony, high ceilings, 2 mins. to school, \$333/mo. Start May 1. 499-1802.

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Large 3 1/2 to sublet, May 1, furnished for one or two. Durocher and Pine. Hardwood floors, Enter-phone, laundry. \$400/mo. negotiable! Call 285-1479.

To sublet: Large 2 1/2, Mountain & Dr. Penfield, May 1 - August 31. Bedroom 14' x 10' Living/Dining room: 18' x 13' furnished, balcony, laundry in building, bright, quiet. Rent negotiable. Call Daniel 286-2404.

To share large 8 1/2 with 2 students. \$250/month. Atwater Metro. Female non-smoker preferred. 989-9697.

To sublet - May 1st with option to renew. St. Laurent & Pine. 3 bedrooms, large kitchen, newly renovated. 15 minute walk to campus. \$585/month. Call 282-0056/697-8568.

Summer sublet. 4 1/2, on Aylmer St. \$600/mo. (negotiable) 2 min. from campus. Sunny, clean, laundry, freshly painted, available May 1st. Call 284-0747.

Large Sunny 4 1/2 to sublet May 1st. Hardwood floors, high ceilings. Walking distance to McGill, near Metro, bus. Option to renew. Call 931-6366.

Need Roommate: 9 1/2, 2 floors, downtown, jacuzzi, washer/dryer, furnished, non-smoking. \$225 (negotiable). Sublet May 1st - August 31st (renew option). Call 939-5940 (Tara)

Sublet: May 1-Aug 1. Large 3 1/2, Aylmer & Sherbrooke - 5 min. walk from McGill. Incl. utilities & laundry. Suitable for 2 people. \$400/mo. o.b.o. 284-4278.

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3 - Help Wanted

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14 - Notices

TAX CLINIC has completed your forms. Come to pick them up between March 23rd and 26th from 10:00 AM to 4:00 PM in the Bronfman Lobby.

Ski McGill would like to thank all its skiers this year, and remind everyone that this **Sunday** is the last trip of the season to **Sutton**. Call Chris at 284-5263. Good luck to the McGill Ski Team, and see you all next season.

Feminist organizing workshop:

Saturday, March 21. 9:30-4:30 Workshops on group dynamics and campus organizing. To register or for more info call 398-7432 (days) or 937-1898 (evenings).

Lesbians, Bisexuals and Gays of McGill offers peer counselling 5 days per week. Drop in or give us a call. 398-6822. Union 417.

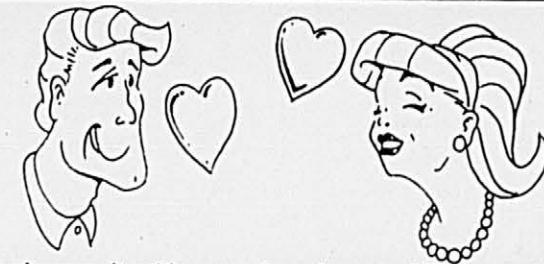


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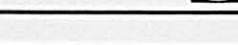
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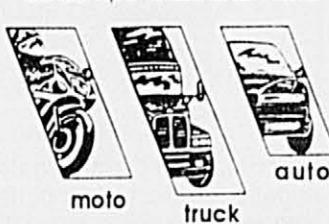
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